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FOURNIER EXHIBIT WILL OPEN TO-DAY

FROM THE *St. Louis Republic*, Nov. 8, 1914—
BY BULKELEY CABLE

The City Art Museum will open today an exhibition of paintings by Alexis Jean Fournier. This collection is unique in character. Mr. Fournier has devoted much time and love to studying the Barbizon school of modern French landscape painting, and to analysis of its inspiration. He has haunted the haunts of Rousseau, Corot, Millet, Cazin, Daubigny, Dupre and Diaz, and traced the influence of the environment upon the spirit and the detail of their work. He interprets this influence for us in a group of paintings, intimate in character and suggestive.

Often those familiar with the well-known compositions of the Fontainebleau masters may recognize the spirit of the scene. Fournier is a fairly capable artist, and he not only has much to tell us of the "1830 Men," but also has something to say for himself. His present work is of poetic faithfulness, often fine in color, and excellently put together. These pictures, well worth while in themselves, lose nothing from their intimate relation to the lives and work of the great painters of whom Fournier pays this unique and charming homage.

Many pictures by the Barbizon masters are in the homes of St. Louis art lovers, and have been seen in the summer loan collections of paintings owned in St. Louis. Many of the artists of St. Louis, too, acknowledge the influence of this great French school.

There are some, however, whose thoughts go in very different directions, who will very likely feel that such an exhibition as Fournier's has a touch of unreasoning hero worship in it, and that it unduly magnifies art influences that belong to another day.

But this is a narrow point of view. Mr. Fournier's picture, for example, of "The Birthplace of Millet" has a much bigger significance than its tribute to our interest in the intimate affairs of the world's "master of the epic in the flat."

ANSWERS CRITIC'S OBJECTION.

"Why," says the ardent disciple of latter-day technique, "should we care about Millet's back yard?" Well, it is interesting to anyone who has enjoyed Millet's compositions to see how closely a great many of them were associated with his actual life. But it is a really vital thing for the American art student, the St. Louis art student, to realize how much Millet's home and its surroundings satisfied his need of inspiration from nature. It is conceivable that some misguided people may think that to become great like Millet they also should go and paint in Millet's back yard. To some it may appear that Millet's great luck lay in his having a back yard so inspiring. But it hardly matters what such students think. The student himself does not matter and never will, unless he can see that it was not what was in the geese and the pump, but what was in Millet, that made the art.

There is a big reality that the St. Louis art student can get into his mind by thinking over Mr. Fournier's pictures of the haunts of Millet. And it is simply that Millet did not need to go across the ocean to hunt up anyone's yard in order to find "material" for his art. He found it just where he happened to be, just as he would have found it in St. Louis.

A fact that is made to stand out for the thinking student is that Millet knew the things he painted wonderfully well, and that the artist always should know his theme wonderfully well in order to get the most out of it.

We have had here in St. Louis artists whose careers have peculiarly illustrated this point. Certain painters there have been who came to know intimately the country hereabouts and to find beauty in it, and to make pictures of distinctive appeal. And then they have gone to foreign lands in search of stronger inspiration, only to return with their art robbed of its delight, its character and quality.

URGES STUDY OF BARBIZON GROUP.

Whether the foreign land the student seeks is simply a physical country, where he merely hopes for more picturesque or poetic or paintable aspects of nature, or whether it is in the realm of inspiration, of technique or suggestion only, the fact remains, just the same, that art based on a superficial or alien intimacy never can have the power of art that has its roots deep in the soil. Nothing is healthier for the American art lover to study than the careers of that wonderful "Barbizon group" of painters, who worked together in the woods of Fontainebleau.

The Fournier exhibition will continue during November, and for the benefit of visitors to the city it is stated that the Museum is open every day free, on week days from 10 to 5 and on Sundays from 10 to 6.

ST. LOUIS ARTISTS' WORK IN MUSEUM EXHIBITIONS

FROM THE *Globe-Democrat*, Dec. 14, 1914

The product of St. Louis artists holds the interest of local aesthetic circles in three special exhibitions on view this week at the City Art Museum.

In the Society of Western Artists' nineteenth annual exhibition, which occupies galleries 30 and 31 in the west wing, twenty-eight pictures by fifteen painters represent the St. Louis chapter of the Western organization. Two of these St. Louis painters, Gustav von Schlegell and Carl Gustav Waldeck, are participants in the honors awarded by the jury, each receiving a \$100 share in the \$500 annual Chicago Fine Arts Building Association prize.

Von Schlegell's pictures are admired for their deep tones and sympathetic qualities, as color decorations. They were painted last summer in Italy. Waldeck's pictures are of figure subjects,